

First Floor.—Evening-room, 76 feet by 28 feet; library, 40 feet by 32 feet; writing-room, 33 feet by 18 feet; extra writing-room, 26 feet by 18 feet; secretary's apartments, &c.

Second Floor.—Smoking-room, 48 feet by 34 feet; smoking billiard-room, 33 feet by 31 feet, withiard-room, 27 feet by 18 feet; billiard-room, 28 feet by 25 feet; and card-room, 25 feet by 16 feet, and servants' apartments.

THE ARCHITECTURAL ASSOCIATION.

At a meeting on the 22nd inst., a paper was read by Mr. J. D. Wyatt, "On the leading Principles of Ancient and Medieval Architecture, as illustrated by Sacred and Domestic Structures."

It commenced by some prefatory remarks on the importance of architecture, whether viewed simply as the sister art of painting and sculpture, and intimately connected with other branches of knowledge,—or as a practical science, directing the labours of the various artisans employed in carrying into execution a given plan. It proceeded to the subject in question by directing attention, briefly, to the elementary principles in the massive productions of India and Egypt, as exemplified more particularly in the cave architecture of the former and the ponderous temples of the latter, with remarks on the materials made use of, and the nature of their construction.

From Egypt the art was learnt by the Greeks, and by that enlightened people brought to a degree of refinement and perfection which, in its peculiar style, has never been surpassed.

Thence to Italy.—The Grecian style was adopted by the Romans, with variations, but these were for the most part deviations from its beauty.

An exception is *Corinthian*, in which the example of Jupiter Stator is particularly excellent. The capital and ornaments throughout the temple are marked by peculiar elegance and ingenuity of design. The writer explained the system of Roman domestic architecture, and pointed out the ordinary arrangement of their buildings, as evidenced by the remains at Pompeii and gathered from Latin authors. Passing over the degenerate productions which sprang up after the downfall of the empire, he said the Saxon and Norman works were derived from Roman principles, carried out by inferior workmen, and in an inferior manner. After the twelfth century, when the disturbances consequent on the Norman invasion had subsided, architecture became systematically studied in this country. From these efforts sprang "pointed" architecture, eminently picturesque and original, in which beauty and mathematical contrivance were exercised to the highest degree.

A comparison was instituted between the ancient temples of Greece and Rome, and the mediæval cathedrals of our own country, and each shewn to be equally well suited to its purpose. The religious rites of the former were mostly celebrated in the open air, while the building itself was devoted exclusively to the statue of the deity and its altar,—with conveniences for the preservation of sacred treasures. But in our own colder climate the ceremonies were performed under shelter, suggesting a lengthy nave (for processions), whose lofty groined roof invested the whole with sublime grandeur. Aisles were added for worshippers, and a choir (where the rites were performed) exclusively for the priests. In reviewing the main differences between classic and pointed architecture, the writer suggested that, in the former, the aim is to produce a grand and harmonious whole by the symmetrical combination of parts subservient to the general effect; while in the latter, the necessity of uniformity is almost utterly disregarded, and the proportion as well as situation of the various parts regulated by the purpose for which each is intended.

This summary was concluded by a few hints on the principles of design, the tenor of which was to shew, that reality and utility should be the basis in every structure, blended with a judicious proportion of enrichment.—The completeness of a building as well as its beauty mainly results from its fitness to its purpose. A good plan is essential to the formation of a good design. While the specimens of art bequeathed by our forefathers are worthy of our

most attentive study, it is in the investigation of the principles on which they are founded, rather than by a servile imitation of individual portions of their works, that true excellence is to be expected.

CONSTRUCTION AND DESIGN.

SIR,—Certain views enunciated by the chairman at the recent meeting of the Architectural Association, have, to my thinking, a mischievous tendency, notwithstanding an apparent effort to modify former definitions to something more nearly quadrating with ordinary notions. Not a great while ago there was but one thing worthy of the name of architecture,—now, it appears there are two; but one is architecture *artificial*, and the other architecture *professional*!

But in the name of common sense, I ask, to what do these violent distinctions and far-fetched abstractions tend? Verily, I trow, to no good. It is tantamount to returning to the days of disputatious schoolmen, and word-mongery. Couldst hath it, that every branch of knowledge passes successively through three stages. 1st, the supernatural or fictitious; 2nd, the metaphysical or abstract; 3rd, the positive or scientific. Now, it appears that we are to turn back and lose ourselves in the labyrinthian intricacies of the second period, when, as one might hope, we are on the threshold of the third.

The chairman's assertion, that what he calls the "fine art of design" "stands essentially distinct and essentially alone," he has never taken the trouble to prove.

Call that attempted abstraction of a part of architecture which is to be exalted above the rest, what you will—call it, for instance, the designing of architectural scenery and decorations, still I cannot see that the student will be a whit better prepared to learn. In short, it appears to my simple self that the art of absolute or inventive design cannot be taught; we might as well talk of teaching the art of producing the highest species of poetry. In either case you can teach the grammar, as it were, of the art, the hitherto accepted rules, and furnish examples: what more can you do?

Depend upon it, Mr. Editor, this talk about "fine art architecture" may do considerable injury by deluding ardent, imaginative, and reasoning youths, and leading them astray from that which would be of most use to themselves and society.

The segregation of fine-art design from architecture is talked of! Shades of the illustrious Michael Angelo and Christopher Wren, what say you to this? or turn we to some of the great ones of other fine arts. What would Leonardo da Vinci or Sir Joshua Reynolds have said of the segregation of fine-art design from painting,—throwing the science of anatomy to the dogs! or the giants Handel and Beethoven, of such a divorce of one element from another in music, throwing overboard that abstruse science, harmony? It is not difficult to conceive of the kind of response one would have met with from the two latter.

Then as to the notion that more honour belongs to the fine-art abstraction than to the realities of architecture! This is peculiarly the age of utility; and, of things nearly allied, mankind will be found to honour that most which is most useful.

Finally, I will observe, that one thing is absolutely certain,—incontrovertible, viz., that construction is the parent of whatever exists in architecture, whether it be beauty, sublimity, or what else, and it is but questionable taste methinks, to yield greater honour to the thing produced than to the producer.

The author of the "*Newleafs Discourses*" will not, I trust, take offence at the freedom of my comments, which are written solely with a desire for the ultimate establishment of the truth.

I am, Sir, &c. FRANK OLIVER.
London, Oct. 16, 1847.

A HINT FOR THE ROYAL ACADEMY.—The council of the Royal Manchester Institution have announced their intention of opening an evening exhibition of the works of modern artists, the charge for admission to which is fixed at twopence.

NOTES IN THE PROVINCES.

EMMANUEL CHURCH, Weston-super-Mare, designed by Mr. Manners, of Bath, architect, and built by Mr. Edward Gregory, of Weston-super-Mare, was consecrated on Friday last. It consists of a nave and chancel, north and south aisles, and western tower, with a porch on the north. The chancel is separated from the nave by carved stone screens. The pulpit is of stone. The pews accommodate about 700,—300 free.—The Somerset County Lunatic Asylum is still unfinished: 40,000*l.* have been expended on it, and 10,000*l.* more have been called for.—St. Sidwell's Church, Exeter, has been repaired and cleaned, and was re-opened for divine service last Sunday. The bosses of the roof have been gilt: painting and decoration by Mr. R. Pentecost, of St. Sidwell.—The new Roman Catholic Church of St. Francis Xavier, at Usk, in Monmouthshire, was opened on Friday week. The structure is in the Gothic style of the fourteenth century, from designs by Mr. Charles Hansom, of Bristol, architect. It consists of a nave and south aisle, chancel, sacristy, and porch: length internally 63 feet, width 30 feet, with accommodation for 200 in nave and aisle.

—The committee of the Gloucester and Berkeley Canal Company, on the new docks, &c., report that a further sum of 5,000*l.*, in addition to that of 16,000*l.*, already granted, would be required to complete the new docks, as it had now been ascertained that culverts and other extensive works, not included in the original estimate, would be required; they therefore asked power to raise 21,000*l.*—The contractor for the new town-hall, at Dudley, Worcester, refuses to give the magistrates possession of the building, or even the architect the key, until paid or guaranteed the sum of 500*l.* over the estimate, for certain alterations and embellishments ordered to be made in the building. The magistrates do not feel justified in incurring individual responsibility for so heavy a sum.—Christ Church, Cosley, says the *Birmingham Journal*, was re-opened on Sunday week. The east end has been entirely reconstructed, under the superintendence of Mr. G. E. Hamilton, of Wolverhampton, architect, a chancel formed internally, with screens, and an east window, with stained glass, inserted by Mr. Warrington, in foliated spandrels, with cinque-foils and figures.—A new parish church for the growing wants of Swindon, is on the tapis. A site has been offered by the lord of the manor, and 1,000*l.* towards the erection by his relative or namesake, Mr. Goddard, M.P.—It is in contemplation to erect two new district churches at Westham, one contiguous to Stratford Marsh, and the other at Forest Gate.—The subject of free access to Lincoln Cathedral is under consideration of the dean and chapter.—A Gothic stained-glass window, says a *Lincolnshire paper*, has been placed in the chancel at Belton parish church.—The *Albion* states, that on Friday last, no fewer than fifty persons were fined at Liverpool for refusing to quit cellars not in conformity with the provisions of the Sanitary Act.—On the 12th inst., the foundation-stone of a Wesleyan Methodist Chapel was laid at Edwinstowe, in the Workop Circuit; Mr. Simpson, Architect.

—The erection of a covered butter market at Barnsley is at present under consideration. The expense, according to the *Doncaster Gazette*, is to be defrayed by subscription, there being no local fund for such a purpose.—Those who knew Glossop Dale twenty years ago, says the *Derby Mercury*, would now scarcely recognize it. Factories have been erected, houses built, markets established, town-hall, police, and courts of justice appointed, and, "to crown the whole," a branch line of railway, from the Manchester, Sheffield, and Lincolnshire, has been in operation for more than two years.—Although upwards of 10,000*l.* have been expended on the parish church of Huddersfield, says the *Leeds Intelligencer*, it is not only still surrounded by old buildings which are a disgrace to the edifice and a discredit to the town, but these very buildings, which a recent fire had considerably endeavoured to remove, are again under process of repair.—The subscription for the rebuilding of the very inadequate infirmary at Durham, is said to be advancing very successfully; 5,000*l.*, says the *Gateshead Observer*, will provide another.